

SNARE DRUM

ETUDE SET 2

Portraits in Rhythm, Anthony J. Cirone; Belwin  
Etude #23, Meas. 1-Fine, (p. 25)

The designation "ABA" refers to a three-part form comprised of a first section ("A") in a particular key, a second, contrasting section ("B"), in a different, but related key, and a third section ("A"), similar to the first, if not an actual recapitulation of it. This structure has been approximated here as follows: "A" equals measures 1-6, in 4/4 meter; "B" equals measures 7-18, in 2/4 meter; "A" equals measures 22-27, in 4/4 meter. Since the snare drum is incapable of expressing changes in tonality, meter changes have replaced key changes in the respective sections. Further, measures 19-21 act as a transition from the "B" back to the "A" section, and employ shifting meters just as an harmonic modulation would employ shifting tonalities. The last seven measures form a coda, which does not add to the form proper.

A B A  $\text{♩} = 72$  23

The musical score is written in bass clef and consists of ten staves. It begins with a tempo marking of quarter note = 72. The piece is divided into three sections: Section A (measures 1-6, 4/4 meter), Section B (measures 7-18, 2/4 meter), and a return of Section A (measures 22-27, 4/4 meter). The score includes various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings. Dynamic markings such as *f*, *p*, *ff*, *pp*, and *mf* are used throughout. The piece concludes with a coda of seven measures.

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*Coda*

*più f*      *p*      *cresc.* - - - - -

*ff*      *sfz*

TYMPANI

The Solo Timpanist, Vic Firth; Carl Fischer  
Etude #15, Meas. 1-8 and 26-47, (p.27)

ETUDE SET 2

This etude exemplifies some of the problems of 7/8. The measures should not be counted in seven, but in various combinations of two plus two plus three; 7/8 meter is rarely counted in one.

Sticking is always subject to controversy. With my own students, I insist that they use my sticking. If it still does not overcome the problem of execution, I allow a substitution. However, I suggest that you follow my stickings meticulously as they will generally prove to be correct, thought-out, and most sensible. All the glissandi and tunings in this etude can be executed standing, but if one feels more comfortable sitting, he should do so.

I have used several *fp* dynamics (e.g., measures 12 and 23). An effective *fp* roll is best obtained by attacking the roll with a single forte right-hand stroke. The second stroke, made by the left hand, is immediately piano and, of course, all the subsequent strokes are piano until whatever dynamic follows. This produces the fastest *fp* dynamic possible without muffling. It also makes possible the difference between *fp* and *sfz*. The *sfz* is produced by both a strong right and left stroke, and is usually in a forte dynamic (see measure 17).

$\text{♩} = 116$   
G A D

4 *f* L R L R L R L L R L R 3

8 *mp* 3 3 3 D/E A/B

12 *fp* < *f* *fp* < *f* 3 3 3 3

16 *sfz* *sfz*

20 D#/E *sp*

24 *f* B/A E/D 1

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29

L R L

32

3

L R

35

3

L R L

2

F B $\flat$  F

ff

40

3

L L R L R

L L R L R

L R

44

2

L R L

R L R R

9

8

The musical score is written on five staves in bass clef. It includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Dynamic markings include *ff*. A large bracket on the right side of the page indicates the end of the section.

KEYBOARD

ETUDE SET 2

Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg; Chappell and Co.

Etude #15, Meas. 1-25, (p. 73)

The image displays a musical score for a keyboard instrument, consisting of 12 staves of music. The score is written in a single melodic line on a treble clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. A tempo marking at the beginning indicates a quarter note equals 88 beats per minute. The music is characterized by a steady eighth-note rhythm, often with beamed eighth notes. Fingerings are indicated by letters 'L' for left hand and 'R' for right hand, with some instances of 'RR' or 'LL' indicating double fingerings. A large bracket is placed over the 11th staff, spanning from the beginning of the staff to the end of the first measure of the 12th staff. The notation includes various rhythmic patterns, including eighth-note runs and chords.

Crash Cymbals

Orchestral Repertoire for Bass Drum and Cymbals, Raynor Carroll  
Romeo and Juliet, Peter Tchaikovsky (Letter "O" to Letter "U") - pp.78-79

ETUDE SET 2

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a *ff* dynamic. The second staff features a large bracketed section labeled 'O' with a circled 'O' above it, and a *ff* dynamic. The third staff has a *ff* dynamic and a '2' above a bar line. The fourth staff has a '4' above a bar line. The fifth staff includes a 'P' in a box above a bar line, a '21' above a bar line, a 'Q' in a box above a bar line, and '18' and '6' above bar lines, with '(harp)' and '(timpani)' written below. The sixth staff has a '1' through '6' above bar lines, an 'R' in a box above a bar line, and '15' and '7' above bar lines, with '(timpani)' written below. The seventh staff has a *f* dynamic, a '2' above a bar line, an 'S' in a box above a bar line, and a *ff* dynamic. The eighth staff has a '5' above a bar line, a '4' above a bar line, and a 'T' in a box above a bar line. The ninth staff begins with a *ff* dynamic. The tenth staff has a '12' above a bar line, a 'U' in a box above a bar line, and 'Tacet' and 'the end' written below.

Tambourine

ETUDE SET 2

Orchestral Repertoire for Tambourine, Triangle and Castanets, Raynor Carroll

The Nutcracker Suite, Peter Tchaikovsky ("Trepak" - ALL / "Arabe" - ALL) - pp. 116-117

Tempo di trepak, molto vivace

**A** Tamb.

16 *ff* *ff* *mf*

*f* *ff* *ff* *mf*

**B** **C**

16 5 (timpani) *ff*

*ff*

*ff*

stringendo

*sempre fff*

Prestissimo

1 2 3 4 5 6 7

Tambourine

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Orchestral Repertoire for Tambourine, Triangle and Castenets, Raynor Carroll  
The Nutcracker Suite, Peter Tchaikovsky ("Trepak" - ALL / "Arabe" - ALL) - pp. 116-117

Allegretto

(1st violins)

(1st clarinet)

†) Tambourino mit dem daumen.

A

B

C

D

(English horn) (clarinet)

dimin. morendo

The image shows a musical score for a Tambourine part. It consists of five staves of music. The first staff is for the 1st violins, marked 'Allegretto' and 'p'. The second staff is for the 1st clarinet, marked 'p'. The third, fourth, and fifth staves are for the Tambourine, marked 'pp'. The Tambourine part includes section markers A, B, C, and D. The score also includes performance instructions such as 'Tambourino mit dem daumen.', '(English horn) (clarinet)', and 'dimin. morendo'. The music is in 3/8 time and features various rhythmic patterns and dynamics.